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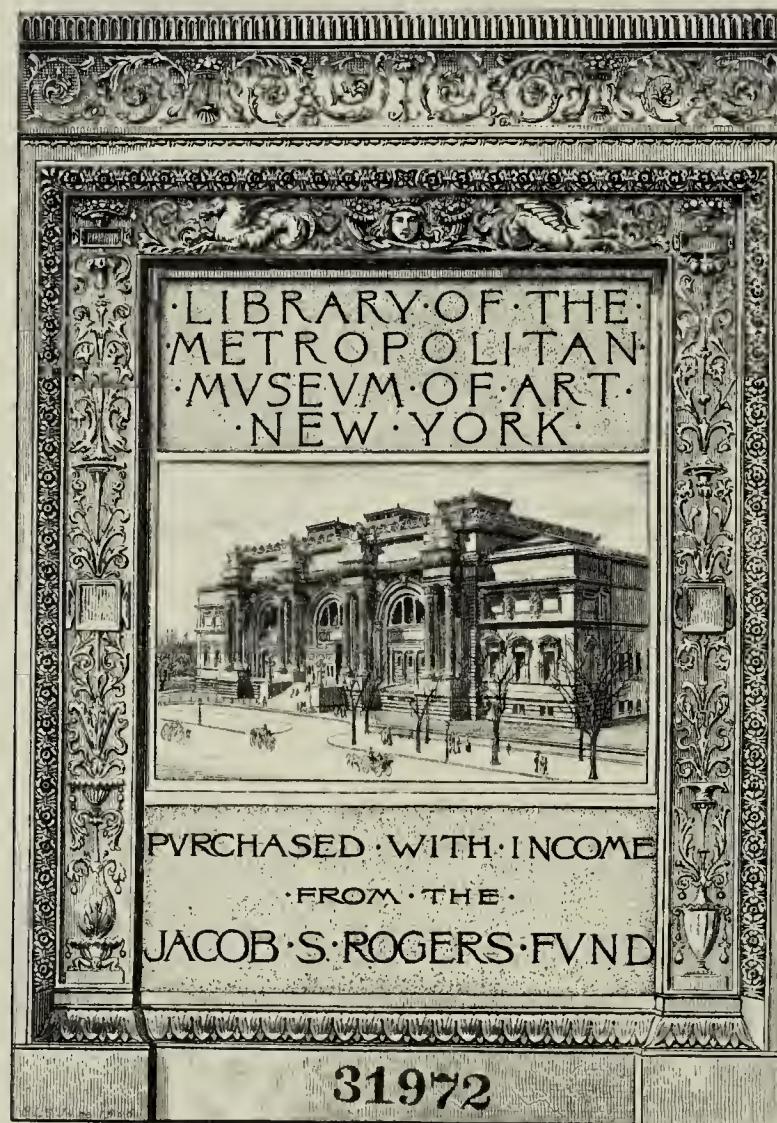


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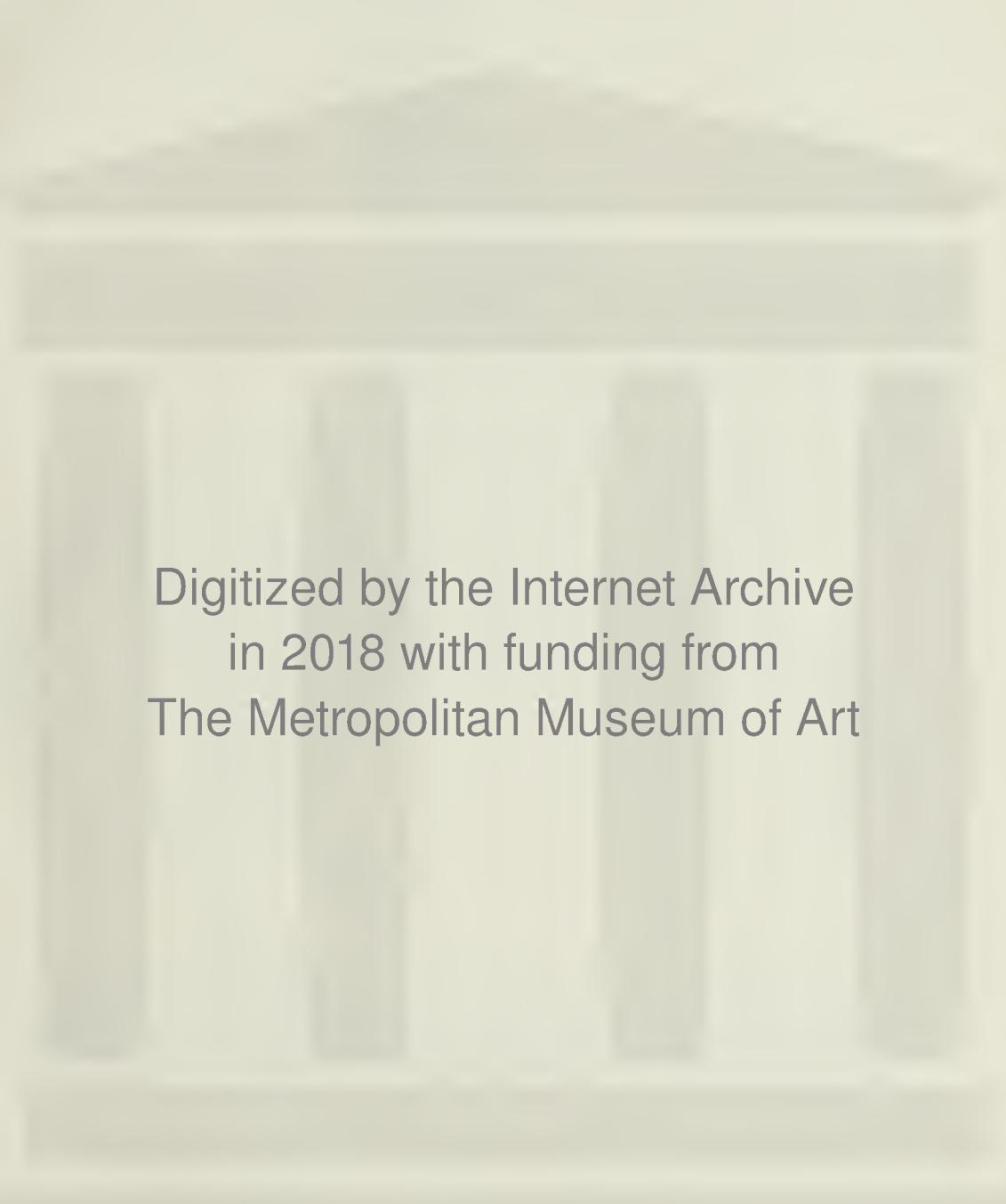


ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING THURSDAY, FEBRUARY 22ND, 1917
(WASHINGTON'S BIRTHDAY)
AND CONTINUING UNTIL THE DATE OF SALE

THE COLLECTION
OF THE LATE
FREDERICK B. McGUIRE

FOR MANY YEARS DIRECTOR OF THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON MONDAY AFTERNOON, FEBRUARY 26th, 1917
AT 2.30 O'CLOCK



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No. 98—CHARLES VI, KING OF FRANCE. BY BARYE

ILLUSTRATED CATALOGUE
OF
THE COLLECTION OF
BARYE AND MÈNE BRONZES
JAPANESE CURIOS AND ART OBJECTS

COLLECTED BY THE LATE
FREDERICK B. McGUIRE
FOR MANY YEARS DIRECTOR OF THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

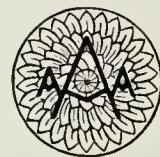
TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOON AND EVENING HEREIN STATED

BY DIRECTION OF
THE UNION TRUST COMPANY
OF THE DISTRICT OF COLUMBIA, ADMINISTRATOR

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, **MR. OTTO BERNET**, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1917

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

P R E S I D E N T M A D I S O N ' S
C O R R E S P O N D E N C E

NOTE.—President Madison's Correspondence from American Statesmen and Patriots and other Important Documents, collected by the late Frederick B. McGuire and described under a separate catalogue (which may be had free of the Managers), will be sold at the American Art Galleries, on Monday Evening, February 26th, at 8 o'clock.

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES

COLLECTION OF THE LATE

FREDERICK B. McGUIRE

Afternoon of Monday, February 26, 1917

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

SALE MONDAY AFTERNOON

FEBRUARY 26, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

NETSUKE AND JAPANESE ART OBJECTS

1—Two IVORY NETSUKEs

J. Kohn

(A) Demon.

6 00 (B) Boy with basket of fruit.

2—IVORY NETSUKEs

C. Ishima

7 00 Group of masks.

3—IVORY NETSUKE

L. R. Waterman

3 00 Seated monkey eating peach.

4—IVORY AND WOOD NETSUKE

J. Achelis

3 00 Daimio lady and child.

5—IVORY NETSUKE

C. Ishima

6 00 Group of nine masks.

6—IVORY NETSUKE

F. W. Kaldenbora

3 00 Group of Japanese sandals and shoes.

7—IVORY NETSUKE

Miss J. P. Schunkel

6 00 A sleepy pilgrim, signed by Tomotoshi.

8—SMALL IVORY CARVING *Jas. G. Me Gurre*
400 Japanese boy beating drum.

9—SMALL IVORY CARVING *S. Kohn*
500 Japanese boy in kneeling posture.

10—IVORY CARVING *R. Taylor*
600 Spherical shape, numerous mice, gourd and vine. Carved in openwork and undercut.

11—WOOD CARVING *J. W. Kalenberg*
400 Two monkeys with peach.

12—IVORY CARVING *R. Taylor*
800 Group of five turtles on lotus leaf.

13—IVORY CARVING *Jas. G. Me Gurre*
600 Skull, surmounted by a serpent which is crushing a toad.

14—IVORY CARVING *L. R. Waterman*
2400 Japanese shoemaker. Signed by Masauki.
Height, 2 inches; length, 2½ inches.

15—FINE OLD IVORY CARVING *A. Rutherford Agnew*
2500 Japanese poultry dealer. Signed by Rakushin.
Height, 2¾ inches, length, 3 inches.

16—IVORY CARVING *L. R. Waterman*
600 Japanese sculptor.
Height, 2¾ inches.

17—IVORY CARVING *Roger Taylor*
500 Grotesque group. Wrestling match between a mouse and toad.
Height, 2¾ inches.

18—IVORY CARVING

5⁰⁰ Tug of war between mouse and monkey.

J. aebelis
Height, 2 inches; length, 4 inches.

19—IVORY CARVING

8⁰⁰ Skeletons, toad and monkey.

M. G. Jenny

Height, 3 inches.

20—IVORY CARVING

7⁰⁰ Japanese laborer, with large conch shell.

A. Goldschmidt

Height, 3½ inches.

21—IVORY CARVING

13⁰⁰ Two Japanese in a trial of muscular strength. Signed by Muneuki.

Length, 4½ inches.

22—IVORY CARVING

7⁰⁰ Street performer and trained monkey.

J. Kohn

Height, 4½ inches.

23—IVORY CARVING

13⁰⁰ Grotesque figures of monkeys masquerading. Signed by Shokumasai Guyokuzan.

A. Goldschmidt

Height, 2½ inches.

24—IVORY CARVING

9⁰⁰ Badger beating large Japanese bell. Signed by Ichiusai.

Mrs J. P. Schenck

Height, 3½ inches.

25—IVORY CARVING

8⁰⁰ A pilgrim holding a snail to his ear.

Mr. Kaldenberg

Height, 5½ inches.

26—IVORY CARVING

10⁰⁰ Articulated crab.

h t u

11

27—IVORY CARVING

Monkeys tearing a sleeping demon.

12⁰⁰

S. Miller
Length, 4½ inches.

28—IVORY CARVING

Carp, crayfish, crab, mice and various shells, carved in openwork and undercut.

10⁰⁰

H. Uto
Length, 5½ inches.

29—WOOD CARVING

Group of three monkeys and branch of tree.

6⁰⁰

F. N. Kaldenber
Height, 6½ inches.

30—IVORY STATUETTE

Japanese gardener, with basket and rake. Signed by Shigemitsu. (Repaired.)

17⁵⁰

R. Taylor
Height, 7 inches.

31—CHINESE IVORY CARVING

Spheres within spheres, intricately carved in openwork, with chain and tassel pendant.

10⁰⁰

F. N. Kaldenber

32—JAPANESE DAGGER

Ivory handle and scabbard skilfully carved in relief with numerous figures and deities, dignitaries and other designs. Signed by Kanemitsu.

20⁰⁰

A. Goldschmidt

33—JAPANESE WOOD CARVING

A seated figure of a demon beating a gong which is suspended from his neck.

10⁰⁰

Mrs. C. P. Schenck
Height, 4½ inches.

34—CHINESE NECKLACE

Formed of nutshells, which are intricately carved in relief and openwork.

10⁰⁰

300 35—JAPANESE BELT BUCKLE

Miss Virginia Rohr

Panel of carved wood in design of storks, deer, pine and bamboo, the symbols of longevity.

300 36—PERFUME BOX

H. Zellner

Japanese mulberry wood. The lid carved with a view of the sacred bridge at Nikko.

300 37—INRO

J. W. Kaldenbros

Four compartments. Brown lacquer with long tail rooster in raised gold vermillion and other lacquers.

400 38—INRO

A. Goldschmidt

Three compartments. Brown lacquer with plum in blossom, sparrows and stream, pencilled in gold.

700 39—INRO

J. G. Waller

Five compartments, with outer case, which is of polished brown lacquer and ornamented with a figure of the god of happiness and his boy attendant, executed in gold and other lacquers.

500 40—INRO

A. Goldschmidt

Four compartments. Polished brown lacquer, birds, magnolia in blossom and garden scene delicately pencilled in gold and other lacquers. Signed by Soshian. Carved wood netsuke, monkey with large melon. Signed by Ranseu.

300 41—INRO

J. W. Kaldenbros

Four compartments. Black lacquer with mountain scenery with raised gold.

700 42—OLD JAPANESE WOOD TOBACCO BOX

A. Goldschmidt

With figure of a Japanese gardener incrusted with ivory and other materials. Carved wood netsuke of wild boar. Signed by Hosho. Has carnelian ojimi.

43—CHINESE CAKE BOX

A. Goldschmidt

Teakwood, inlaid with mother-of-pearl figures; boating
scene and foliage.

700

Diameter 6½ inches.

SNUFF BOTTLES

44—AGATE SNUFF BOTTLE

F. W. Kaldenberg

Mottled brown bat, deer, pine and plum trees in blossom.
Carved in relief in the matrix. Carved stopper.

610

45—CARNELIAN SNUFF BOTTLE

W. W. Gearman Agent

800

Highly polished surface.

46—FEI-TS'UI SNUFF BOTTLE

Roger Taylor

1300

Emerald green markings, highly polished surface.

900

47—ROCK CRYSTAL SNUFF BOTTLE

L. Miller

Mythological beast and symbol carved in relief in the
matrix. Jade stopper.

400

48—CAMPHOR GLASS SNUFF BOTTLE

A. Goldschmidt

Dragon modeled in relief in ruby red. Jade stopper.

700

49—HAIR CRYSTAL SNUFF BOTTLE

F. W. Kaldenberg

Imperial-green jade stopper.

800

50—LARGE JASPER SNUFF BOTTLE

A. Goldschmidt

Highly polished surface. Jade metal mounted stopper.

1300

51—LARGE AGATE SNUFF BOTTLE

"

Squirrel, birds and vine carved in relief in the matrix.
Pink quartz stopper.

1900

52—ROCK CRYSTAL SNUFF BOTTLE

F. W. Kaldenberg

Tall hexagonal shape, panels ornamented with flowers,
blossoms and text, carved in low relief. Jade stopper.

53—LARGE GLASS SNUFF BOTTLE

Ruby red. Archaic dragons modeled in relief.

6 15 54—LARGE CAMPHOR GLASS SNUFF BOTTLE

God of longevity, bat and other symbols modeled in high relief in ruby red.

6 15 55—AMBER SNUFF BOTTLE

Golden brown color, polished surface.

6 15 56—VERY LARGE SNUFF BOTTLE

Ruby red glass. Archaic dragons and band of palmettes modeled in bold relief.

AGATES AND JADE ORNAMENTS

57—Two CARVED AGATE PENDANTS

3 15 (A) Sacred fungi, in red and white.
(B) Cluster of fruit and vine in brown and white.

6 15 58—CARVED AGATE PENDANT

Fungi, peach and Buddha's-hand fruit. Carved in open-work.

20 59—CARVED WHITE JADE PENDANT

Floral designs in openwork with silk cord and tassels.

11 10 60—WHITE JADE PENDANT

Carved in openwork, two movable miniature figures, with silk cord and tassels.

4 15 61—GRAY JADE PANEL

Cranes and flowering plants intricately carved in open-work.

62—YELLOW JADE PANEL

5⁰⁰ Dragons and lotus intricately carved in relief and open-work.

J. N. Kaldenberg

63—WHITE JADE IMMATURE TABLE SCREEN

6⁰⁰ Stork, flowers, vines and border of cloud forms, carved in openwork. Carved teakwood stand.

Dr. Goldschmidt

64—WRITER'S GRAY JADE WATER DISH

23⁰⁰ Five symbolical bats and shou symbols carved in high relief.

J. N. Kaldenberg

MISCELLANEOUS OBJECTS

65—SOAPSTONE SEAL

20⁰⁰ Surmounted by a seated figure of the God of Longevity.

Z. R. Waterman

66—TWO SOAPSTONE SEALS

4⁰⁰ One surmounted by a figure of a pilgrim, the other by a kylin.

J. B. Miller

67—SOAPSTONE STATUETTE

3⁰⁰ Seated figure of the God of Longevity.

Z. L. To

68—CHINESE SILVER HANDLE

10⁰⁰ Enameled and engraved with an inscription.

M. L. Linn

69—JAPANESE ENAMELED VASE

20⁰⁰ Oviform turquoise-blue ground on silver, mandarin ducks in colors.

J. Goldschmidt

Height, 7 inches.

70—JAPANESE CLOISONNÉ ENAMEL BOX

4⁰⁰ Floral medallions on a chocolate color ground.

Z. L. To

71—TWO CHINESE LADY'S BAGS

3 00 Embroidered with silk cords. Shou symbols and other designs.

72—SMALL SATSUMA VASE

6 00 Microscopically decorated by the famous Meisen, with scene depicting a procession of children.

Height, 3½ inches.

73—SMALL KAGA TEAPOT

1 50 Decoration of the famous poets in crimson and gold.

74—KAGA WINE GOBLET

5 00 Decoration of the famous poets in crimson, gold and black, and a poem intricately penciled on the inner surface.

75—JAPANESE PORCELAIN VASE

2 00 Invested with a buff color glaze.

J. B. Zellner

Height, 6½ inches.

76—JAPANESE FAIENCE VASE

6 00 Bottle shape, coated with a red glaze, with a crackle surface.

J. R. Melech

Height, 5½ inches.

77—ANTIQUE SILVER CIRCULAR BOX

3 00 German relief figures and inscriptions. In commemoration of the Great Emigration from Salzburg to Holland (and afterward to America) about 1747.

Jas. G. Me Lure

Roger Taylor

78—GOLD DAMASCENED MATCH BOX AND SEVEN MINIATURE TURTLES

1 00

79—ENGLISH VICTORIAN JUBILEE MEDAL

2 00 In red morocco case.

J. F. McCarthy

80—BRONZE MEDAL

A. Goldschmidt

125 To commemorate the Inauguration of Theodore Roosevelt as President of United States.

81—PAIR ANTIQUE SHADES GLASSES

F.W. Kaldenberg

200 Mounted in metal.

82—ANTIQUE SNUFF BOX

H. Zellner

200 Boxwood. The cover ornamented with a biblical subject, "The Marriage in Cana of Galilee."

83—EIGHT MISCELLANEOUS OBJECTS

Joe C. MeGuire

120 In gold, silver and bronze, miniature cub bear, pendants and other miniature pieces.

84—TWO SILVER TOYS

A. Rudin Agem

300 Oxen and sleigh and miniature violin.

85—OLD DUTCH SILVER TOY

A. Goldschmidt

80 Miniature Sedan chair.

86—ANTIQUE SILVER CREAM PITCHER

Roger Taylor

120 Helmet shape, in repoussé ornamentation.

87—OLD SILVER PORRINGER

"

110 Two scroll handles.

"

88—ANTIQUE SILVER GIRDLE

H. Sigmars B.

110 Of intricate workmanship.

89—GLASS VASE

Roger Taylor

700 Daum Nancy; ornamentation of a forest scene executed in relief.

Height, 5½ inches.

90—TWO SPECIMENS OF ANTIQUE ROMAN GLASS

as. C. Me Guire

400 Balsamaria and an oil flask.

550 17 x Patcher - Joe. C. Me Guire

350 71 x Cus - " "

BRONZES BY BARYE

91—SMALL TORTOISE. By ANTOINE LOUIS BARYE

Col. Jacob Puskin

325

Barye, having been the most eminent sculptor of animals since the Greek master Myron, the smallest bronzes from his workshop are sought for. This little tortoise is not only finely wrought and true to nature, but has a beautiful patina on the bronze. It is meant for a paper weight, but might be used as a pendant. It comes from his own studio, as do all the other Baryes here.

N. W. Barnes

91A—INDIAN WATER BUCK. By A. L. BARYE

70⁰⁰

Pleasing little clock ornament by the master of all modern animal sculptors. Quiet, but full of natural movement and grace. Olive brown patina. One of the antlers has been broken off.

92—ENGLISH SETTER. By A. L. BARYE

205⁰⁰

The sculptor has caught the intelligent look of a setter dog as it pauses in sight of game, and also the suspended motion as, with one paw nervously raised, it half-crouches with excitement and notifies his master that a bird is there. The muscles are strongly indicated and even the hair of the dog suggested in Barye's broad way of modeling. Fine brown patina.

(Illustrated)

Col. Jacob Puskin

93—STAG IN SIGHT OF HIS RIVAL. By A. L. BARYE

382⁰⁰

Small mantel ornament in which the sculptor has caught the noble, defiant look of a stag about to do battle with a rival. Large modeling and fine movement—power and light-footedness combined. Peculiar patina, of which Barye had in his day the monopoly. He surpassed all the bronze men in quality of color as in other traits. Rare piece from his earlier life before he took to numbering his pieces.

(Illustrated)

Mr. Schroeder Co

94—LION SMITING SERPENT. By A. L. BARYE

280

This vivid little episode of the jungle may be seen in bronze larger than life in the Tuileries Gardens, Paris. The large group is not so lively as this one; the left paw is not raised to strike and the tail does not curl in anger. Also the serpent or python is held fast by a different foot. The snarling, violent gesture suited to the mantel-ornament was restrained by Barye in the monumental piece. Beautiful brown patina.

(Illustrated)

95—JAGUAR AT GAZE. By A. L. BARYE

Hi

A statuette that brings out the immense power of the South American jaguar—a beast of prey the Spaniards called the tiger; for large specimens are as big as young tigers and more powerful. The creature sees its food or its enemy, and stands ready to advance or bound away. It is a female. Beautiful brown patina.

(Illustrated)

96—BULL ON THE DEFENSIVE. By A. L. BARYE

520

Rare piece, because the sculptor did not cast many specimens of it. The moment chosen is when dogs are let loose and the bull, tearing up the ground with its forefoot, lowers its head and turns it sideways to impale the incautious hound on one sharp horn. The immense weight and the square bones and muscles of a full-grown bull are told by the sculptor with the greatest faithfulness to nature.

(Illustrated)

97—STALLION ADVANCING. By A. L. BARYE

425

The raised forefoot and open mouth of the stallion, its arched neck and pose of hind legs show that he is in the presence of a rival and proposes to beat him off the field. The head shows remote Arabian blood, the powerful barrel and limbs suggest the Flemish horse. Early copy, not signed. Greenish patina.



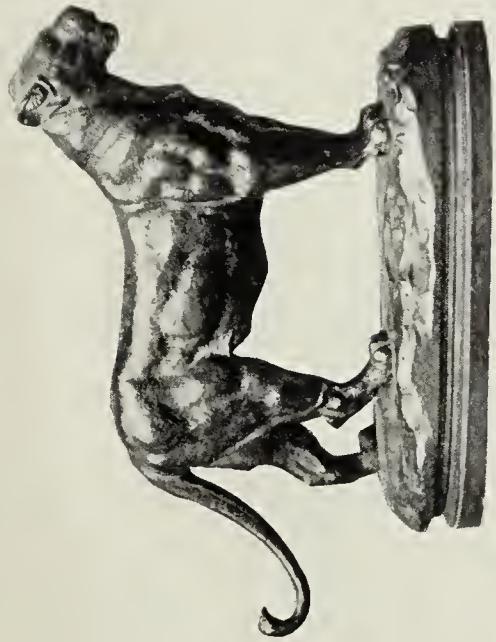
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No. 93



No. 94



No. 95



No. 92

R. Williams
98—CHARLES VI, KING OF FRANCE. By A. L. BARYE

775^c

This little equestrian statuette of one of the Kings of France may have been modeled as a sketch to interest those who were arranging for a royal monument. Instead of helmet he wears the laurel crown; instead of lance or sword he carries the baton of command in his right. Barye has carried out very completely the armor of man and horse. Fine old bronze patina. Very rare.

(Illustrated—See *Frontispiece*)

BRONZES BY MÈNE

99—RACE HORSE. By P. J. MÈNE *H. H. Berkard*

140⁰⁰

Mène was one of Barye's contemporaries and more successful in his appeal to horsemen and hunters than Barye. He sought elegance more than character and types. This is a handsome highbred animal built for speed. Its fine skin shows the veins, its large eyes and "set up" tail speaks for the careful breeding and handling of the stud. Unusual patina.

(Illustrated)

100—BROWSING WAPITI STAG. By P. J. MÈNE *R. Williams*

90⁰⁰

Fine mantel-ornament by a close student of animal life. Mène models the stag in a characteristic pose, nibbling leaves from trees, the back and antlers and the tree-trunk forming a pyramidal mass. Brownish patina. Careful study of the different kinds of hair on the neck, barrel and flanks of the animal.

(Illustrated)

101—TIGER SEIZING CROCODILE. By P. J. MÈNE *H. H. Berkard*

140⁰⁰

A tragedy of the Ganges. A sleepy crocodile has been caught sunning himself ashore by a tiger, which goes at once for the crocodile's weakest spot—at the same time



No. 100



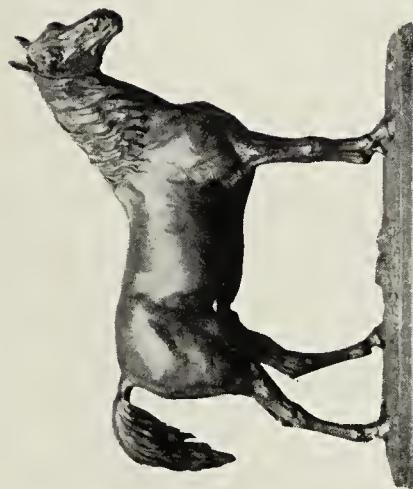
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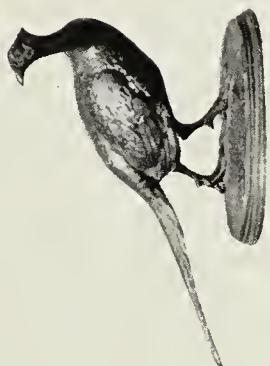
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No. 102



No. 99



No. 104

keeping out of reach of jaws and tail. The combat is equal; one may bet on either, and be mistaken! Lively dramatic group; fine brown patina.

(Illustrated)

Mr. Knobell Co.

102—ROUSED FROM THEIR LAIR. Group by P. J. MÈNE

45 ^{sc} Small clock-ornament by one of the French sculptors of the nineteenth century, like Cain, Barye and Frémiet, who devoted themselves to animal sculpture with success. A stag and doe have been startled in their lair; the doe is still on her knees. Delicate and truthful modeling and movement showing careful study from the living beasts.

(Illustrated)

103—WALKING PHEASANT. By P. J. MÈNE

110 ^{sc} Graceful little clock ornament by one of the masters of animal sculpture. Here Mène has represented not only the feathers of the bird, but to a certain extent indicated the colors of its plumage.

(Illustrated)

104—PHEASANT ON THE ALERT. By P. J. MÈNE

110 ^{sc} Small clock ornament or paperweight, a pendant to the above. Carefully wrought as to modeling and excellent in patina.

(Illustrated)

105—FEEDING DUCK. By P. J. MÈNE

30 ^{sc} Nice little bit so far as modeling and patina are concerned. Natural movement. Legs have been broken and repaired with bolt through base.

106—QUACKING DUCK. By P. J. MÈNE

65 ^{sc} Paperweight representing a duck in characteristic attitude opening its beak to quack. One of Mène's little masterpieces.

Ch. Cenker

MISCELLANEOUS BRONZES

F. Cammerer

107—PROMETHEUS TAKING THE FIRE FROM HEAVEN. By AN UNKNOWN FRENCH SCULPTOR

30-5

The raised left hand of this figure holds a torch loosely. The bearded face and giant-like figure indicate one of the half-gods or heroes who benefited the human race. In this case, Prometheus, who was punished by Jove for giving to man the secret of Fire.

R. Williams

108—INDIAN CHIEF. By AN UNKNOWN AMERICAN SCULPTOR

31-5

Fine pieces of bronze-casting, and good patina. Portrait of some leader among the Sioux Indians in the dress they sometimes wore when Schoolcraft and Catlin painted them. Quiet, restful pose, showing a fearless character.

M. Bissell

109—GRAND BRONZE INK-STAND. By AN UNKNOWN FRENCH SCULPTOR

31-5

Two little children by a lake amuse themselves casting a net; they are intent on seeing what the net is about to yield them. The nude children contrast with a silvery-brown patina against the surface of the rocks and leaves on which they sit. Three receptacles for ink, etcetera.

M. Roger Taylor

110—CROUCHING FAUN. By AN UNKNOWN FRENCH SCULPTOR

27-5

Mounted on a marble slab. Modern and beautiful piece of modeling and casting made in consequence of the success of "L'après-midi d'un Faune." The peculiar movement and gesture of the halfgoat are taken from that play, and very cleverly rendered. Moreover, the bronze has a fine olive-brown patina. Unusual and valuable.

Edw. M. Taylor

111—GENERAL DANIEL MORGAN. By the late J. Q. A. WARD

(Bronze portrait statuette.) Small likeness of one of the efficient fighters in the American Revolution, who enrolled sharpshooters among the backwoodsmen of Virginia and Pennsylvania to offset the Hessians hired by George III as marksmen. Morgan is bareheaded, clad in buckskin and carries a sword in his right. Attitude and face express quietly but firmly his purpose to see the contest through. Very rare and valuable.

280

112—PORTRAIT OF HERBERT SPENCER. By AN UNKNOWN BRITISH SCULPTOR. [Bronze portrait bust.]

1200

Small bust of the famous writer on philosophy who aided Darwin and Wallace in some of their theories and had a great influence on thought and thinkers in all parts of the world during the past half century. Serious and impressive expression.

113—PORTRAIT OF JOHN SHERMAN. By AN UNKNOWN AMERICAN SCULPTOR

1700

Small bust of the Senator from Ohio, brother of Major General Tecumseh Sherman, who was so prominent in Washington during and after the Civil War. Very different in nature and character from the nervous General Sherman, the bronze here reflects the quiet and thoughtful manner and expression of his brother the politician.

Al. G. Me Ginni

Al. Lehman

114—RENAISSANCE BIT OF BRONZE. By AN UNKNOWN SCULPTOR.

1500

Two little boys have been playing some game, the loser to carry the winner pickaback. This little group of one boy on the other's back may have been meant for the handle to the cover of a box, in the same way that the Etruscans put a handle to the cover of a *cista*. Charming old bit, peculiar patina. Probably Renaissance.

R. Williams
115—POLISH HEN. By CAIN

✓ 250
A paperweight in which one of Barye's rivals, the sculptor Cain, has pleased himself with fine yet broad modeling. The subject is a hen of the Polish breed, with queer round of tufted feathers on the head. Rare piece in excellent style and patina.

NOTICE

Immediately following the sale of the above described property will be sold under separate catalogue THE OLD JAPANESE AND CHINESE BRASSES AND OTHER ORIENTAL OBJECTS belonging to the Estate of MRS. OLIVER ELLSWORTH Woon, widow of Brigadier-General Oliver Ellsworth Wood, Military Attaché to Japan, 1901-1905, and which was for some time on loan exhibition at the National Gallery, Washington, D. C.

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